



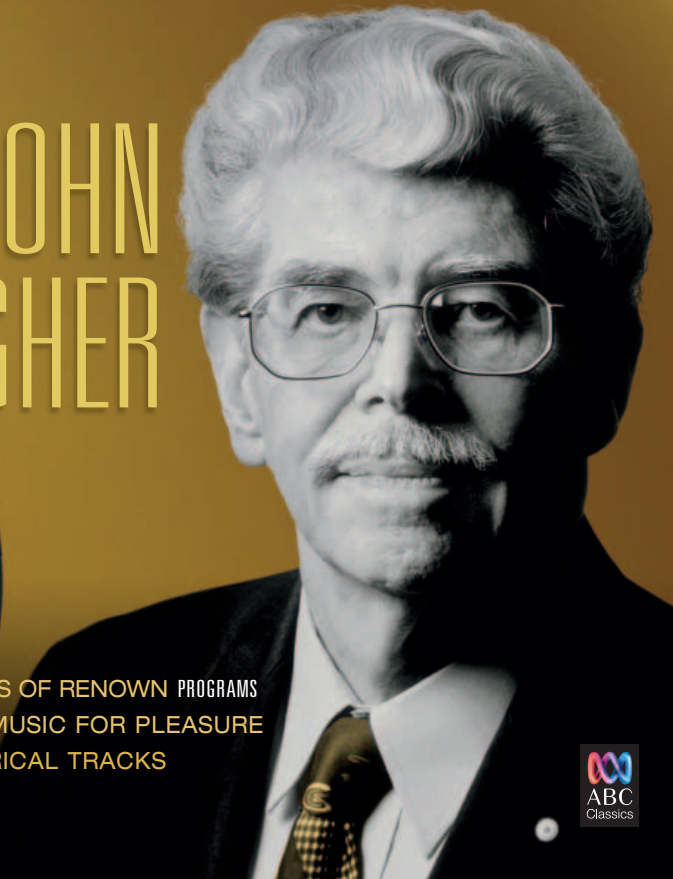
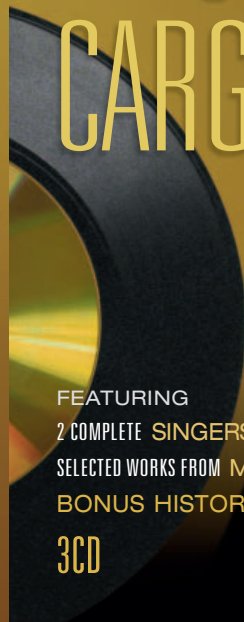
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A TRIBUTE TO **JOHN
CARGHER**

FEATURING
2 COMPLETE SINGERS OF RENOWN PROGRAMS
SELECTED WORKS FROM MUSIC FOR PLEASURE
BONUS HISTORICAL TRACKS

3CD





CD1

SINGERS OF RENOWN No. 2123

- 1 **Julie Copeland: Introduction** 1'28
- 2 **Music / John Cargher (1965): 'Caruso and Melba, and the gramophone...'** 1'49
VINCENZO BELLINI 1801-1835
- 3 **Ah, non giunge** from *La sonnambula* 2'45
Luisa Tétrazzini *soprano*, Victor Orchestra, Joseph Pasternak *conductor* (RECORDED 1911)
- 4 **John Cargher (2006): 'Ah, non giunge...This was singing good enough to start the ball rolling for my 1965 special...'** 1'48
GIACOMO PUCCINI 1858-1924
- 5 **Theme music to Singers of Renown – complete** 3'35
E ben altro... Ho sognato una cassetta from *Il tabarro*
Renata Tebaldi *soprano*, Mario del Monaco *tenor*, Orchestra del Maggio Musicale Fiorentino, Lamberto Gardelli *conductor* (RECORDED 1962)
- 6 **John Cargher: 'The theme of *Singers of Renown*...A tenor appeared in the theme music...'** 1'10
FRANCESCO CILEA 1866-1950
- 7 **La dolcissima effigie** from *Adriana Lecouvreur* 1'55
Carlo Bergonzi *tenor*, Orchestra dell'Accademia di Santa Cecilia, Giandrea Gavazzeni *conductor* (RECORDED 1957)
- 8 **John Cargher: 'La dolcissima effigie...Well, *Singers of Renown* grewed and grewed...'** 1'36
ALEXANDER GRECHANINOV 1864-1956
- 9 **The Creed** 4'31
G. Pavlenko *soloist*, Paris Russian Metropolitan Church Choir, Nicolai Afonsky *conductor* (RECORDED 1931)

10	John Cargher: 'The Creed...For example, Anni Frind was the first soprano to sing and record the Nuns' Chorus...'	1'02
	JOHANN STRAUSS II 1825-1899	
11	Täubchen, das enflattert ist (Alfred and Adele's duet) from Die Fledermaus Anni Frind <i>soprano</i> , Marcel Wittrisch <i>tenor</i> , studio orchestra, Bruno Seidler-Winkler <i>conductor</i> (RECORDED 1937)	2'40
12	John Cargher: 'You're listening to <i>Singers of Renown</i> ...In telling the history of this program... High notes...'	1'55
	JULIUS BENEDICT 1804-1885	
13	The Carnival of Venice Mado Robin <i>soprano</i> , New Symphony Orchestra of London, Richard Blareau <i>conductor</i> (RECORDED 1951)	6'04
14	John Cargher: 'The Carnival of Venice...Give a thought to the simple waltz...'	1'09
	RICHARD STRAUSS 1864-1949	
15	Herr Kavalier from Der Rosenkavalier Else Ruziczka <i>mezzo-soprano</i> , Alexander Kipnis <i>bass</i> , Berlin State Opera Orchestra, Erich Orthmann <i>conductor</i> (RECORDED 1931)	4'19
16	John Cargher: 'Herr Kavalier...The recording of local opera or concert singers is a comparatively recent phenomenon...'	1'34
	GEORGES BIZET 1838-1875	
17	La fleur que tu m'avais jetée (Flower Song) from Carmen Albert Lance <i>tenor</i> , Paris Opera Orchestra, Roberto Benzi <i>conductor</i> (RECORDED 1959)	3'36
18	John Cargher: 'The Flower Song...But what about singers of the future?...'	1'19

19	John Cargher: 'Admittedly, I've been producing words and music for this program all these years...'	0'40
20	Julie Copeland: Conclusion / Theme	1'28
	BONUS ENCORE TRACKS from John Cargher's personal collection of historical recordings	
	GIUSEPPE VERDI	
21	Sì, pel ciel from Otello Enrico Caruso <i>tenor</i> , Titta Ruffo <i>baritone</i> , Victor Orchestra, Gaetano Scognamiglio <i>conductor</i> (RECORDED 1914)	4'39
	DANIEL AUBER 1782-1871	
22	C'est l'histoire amoureuse (Laughing Song) from Manon Lescaut Evelyn Scotney <i>soprano</i> , unknown orchestra, Eugene Goossens <i>conductor</i> (RECORDED 1922)	2'24
	GIACOMO PUCCINI	
23	Ch'ella mi creda from La fanciulla del West Jussi Björling <i>tenor</i> , unknown orchestra, Nils Grevillius <i>conductor</i> (RECORDED 1936)	2'20
	ALFRED SCOTT-GATTY 1847-1918	
24	Good Night Nellie Melba <i>soprano</i> , Gwladys Roberts <i>mezzo-soprano</i> , Ernest Pike <i>tenor</i> , Peter Dawson <i>baritone</i> , Landon Ronald <i>piano</i> (RECORDED 1905)	2'09
	Total Timing CD1	58'16



John Cargher recording his 2000th Singers of Renown at the Melbourne ABC studios.

CD2

SINGERS OF RENOWN No. 2124

- | | | |
|---|---|------|
| 1 | Julie Copeland: Introduction | 0'43 |
| 2 | Theme / John Cargher: 'I did not grow up with music...'

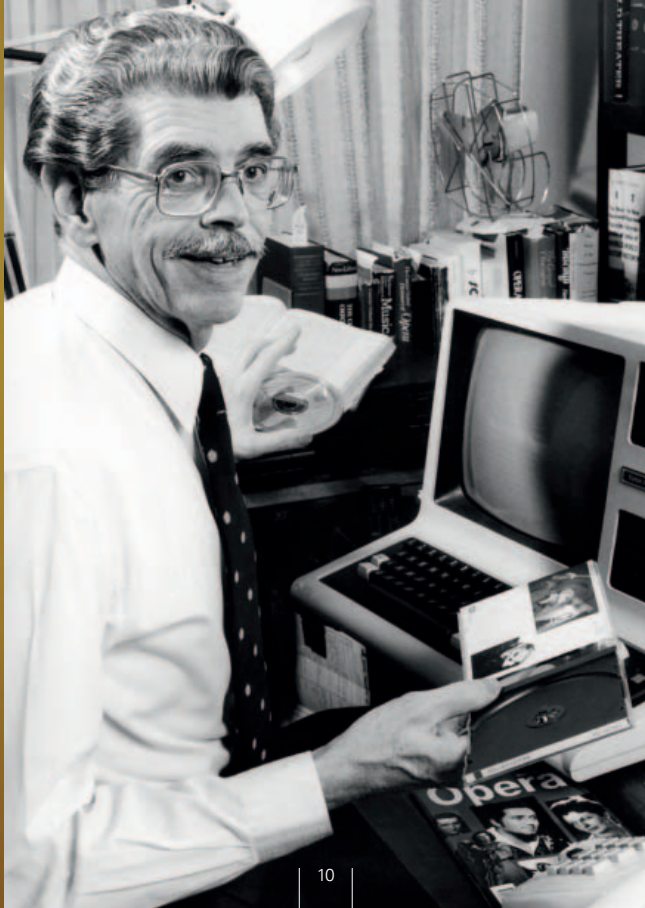
PIETRO MASCAGNI 1863-1945 | 2'01 |
| 3 | Easter Hymn from <i>Cavalleria rusticana</i>
Jeanne Dusseau <i>soprano</i> , Sadlers Wells Orchestra and Choir,
Warwick Braithwaite <i>conductor</i> (RECORDED 1939) | 4'38 |
| 4 | John Cargher: 'The Easter Hymn...I went without meals to attend a fiendishly expensive gallery at Covent Garden: two shillings...'

GIUSEPPE VERDI | 0'35 |
| 5 | Bella figlia dell'amore (Quartet) from <i>Rigoletto</i>
Amelita Galli-Curci <i>soprano</i> , Louise Homer <i>mezzo-soprano</i> , Beniamino Gigli <i>tenor</i> ,
Giuseppe de Luca <i>baritone</i> , New York Metropolitan Opera Orchestra,
Giulio Setti <i>conductor</i> (RECORDED 1927) | 4'20 |
| 6 | John Cargher: 'No, I never heard Amelita Galli-Curci...I became a dyed-in-the-wool balletomane...'

GIACOMO PUCCINI | 1'17 |
| 7 | T'amai mi tradisti (Act II Duet) from <i>Le Villi</i>
Renata Scotto <i>soprano</i> , Placido Domingo <i>tenor</i> , National Philharmonic Orchestra,
Lorin Maazel <i>conductor</i> (RECORDED 1980) | 3'01 |
| 8 | John Cargher: 'Not a famous duet...I had a modest record collection by then...' | 1'09 |

	GIUSEPPE VERDI	
9	Ernani involami from Ernani Rosa Ponselle <i>soprano</i> , unknown orchestra, Rosario Bourdon <i>conductor</i> (RECORDED 1924)	3'23
10	John Cargher: 'Ernani involami...On being demobbed in 1945, I went into the theatre business...'	1'29
	LERNER and LOEWE	
11	There But For You Go I from Brigadoon David Brooks <i>baritone</i> , original Broadway cast recording (RECORDED 1947)	0'23
12	John Cargher: 'There, from the original cast of Brigadoon...'	0'16
	LERNER and LOEWE	
13	I Talk to the Trees from Paint Your Wagon Ken Cantril <i>baritone</i> , Sally Ann Howes <i>soprano</i> , original London cast recording (RECORDED 1953)	1'52
14	John Cargher: 'I Talk to the Trees...Almost by accident, I ended up in the record trade...'	1'47
	GREGORIO ALLEGRI 1582-1652	
15	Miserere (excerpt) Roy Goodman <i>treble</i> , King's College Choir, Cambridge, David Willcocks <i>conductor</i> (RECORDED 1963)	4'31
16	John Cargher: 'These days Roy Goodman is a renowned conductor...I left the record trade and a new, many-sided career began...'	1'51
	AMBROISE THOMAS 1811-1896	
17	Et maintenant...Pâle et blonde (Mad Scene) from Hamlet Glenda Raymond <i>soprano</i> , studio orchestra, Hector Crawford <i>conductor</i> (RECORDED 1948)	4'10
18	John Cargher: 'The voice of the young Glenda Raymond impersonating Melba... I used to take opera tours around the world...'	1'18

	ARRIGO BOİTO 1842-1918	
	Three arias from Mefistofele	
19	Se tu mi doni	2'03
20	Lontano, lontano	2'51
21	Spunta l'aurora pallida Mirella Freni <i>soprano</i> , Luciano Pavarotti <i>tenor</i> , Nicolai Ghiaurov <i>bass-baritone</i> , National Philharmonic Orchestra, Oliviero de Fabritiis <i>conductor</i> (RECORDED 1983)	3'38
22	John Cargher: 'Three extracts...Thank you...'	0'22
23	Julie Copeland: Conclusion / Theme	2'58
	BONUS ENCORE TRACKS from John Cargher's personal collection of historical recordings	
	ERICH KORNGOLD 1897-1957	
24	Glück das mir verblieb (Mariettalied) from Die tote Stadt Lotte Lehmann <i>soprano</i> , Richard Tauber <i>tenor</i> , studio orchestra, George Szell <i>conductor</i> (RECORDED 1929)	4'08
	GEORGE GERSHWIN 1898-1937	
25	Bess, You Is My Woman Now from Porgy and Bess Helen Jepson <i>soprano</i> , Lawrence Tibbett <i>baritone</i> , unknown orchestra, Alexander Smallens <i>conductor</i> (RECORDED 1935)	5'03
26	John Cargher: 'My next item is the most frequently played track...'	0'39
	LEONARD BERNSTEIN 1918-1990	
27	It Must Be So from Candide Robert Rounseville <i>tenor</i> , original Broadway cast recording Samuel Krachmalnick <i>conductor</i> (RECORDED 1956)	1'51
	Total Timing CD2	62'13



CD3

Selected Works from MUSIC FOR PLEASURE

- | | | |
|---|---|------|
| 1 | Theme / Julie Copeland: Introduction | 1'56 |
| | HECTOR BERLIOZ 1803-1869 | |
| 2 | Roman Carnival – Overture, Op. 9 | 8'47 |
| | Sydney Symphony Orchestra, Willem van Otterloo <i>conductor</i> | |
| | PIETRO MASCAGNI 1863-1945 | |
| 3 | Intermezzo from <i>Cavalleria rusticana</i> | 2'59 |
| | West Australian Symphony Orchestra, David Measham <i>conductor</i> | |
| | THE BEATLES arr. John Lanchbery | |
| 4 | The Fool on the Hill from <i>Yesterday's Concerto</i> | 7'42 |
| | Isador Goodman <i>piano</i> , Sydney Symphony Orchestra, John Lanchbery <i>conductor</i> | |
| | ARAM KHACHATURIAN 1903-1978 | |
| 5 | Waltz from <i>Masquerade</i> | 4'00 |
| | Sydney Symphony Orchestra, Patrick Thomas <i>conductor</i> | |
| | LÉO DELIBES 1836-1891 | |
| 6 | Flower Duet from <i>Lakmé</i> | 5'16 |
| | Glenys Fowles <i>soprano</i> , Heather Begg <i>mezzo-soprano</i> , Melbourne Symphony Orchestra, Richard Bonyngé <i>conductor</i> | |
| | RICHARD STRAUSS 1864-1949 | |
| 7 | Intermezzo from <i>Le Bourgeois gentilhomme</i> | 3'02 |
| | Sydney Little Symphony Orchestra, Walter Süsskind <i>conductor</i> | |
| | ISAAC NATHAN 1790-1864 | |
| 8 | Overture from <i>Don John of Austria</i> | 9'27 |
| | Sydney Symphony Orchestra, Sir Charles Mackerras <i>conductor</i> | |

	GABRIEL FAURÉ 1845-1924	
9	Pavane Melbourne Symphony Orchestra, Willem van Otterloo <i>conductor</i>	6'52
	JOSEPH HAYDN 1732-1809	
10	Allegro (First movement) from Trumpet Concerto Gordon Webb <i>trumpet</i> , Sydney Symphony Orchestra, Robert Pikler <i>conductor</i>	6'06
	RALPH VAUGHAN WILLIAMS 1872-1958	
11	March of the Kitchen Utensils from The Wasps Queensland Symphony Orchestra, Patrick Thomas <i>conductor</i>	3'02
	ALFRED HILL 1870-1960	
12	Gloria in excelsis from Symphony No. 2 'Joy of Life' Adelaide Singers, Adelaide Philharmonic Choir, Adelaide Symphony Orchestra, Patrick Thomas <i>conductor</i>	6'12
	BONUS TRACK	
	LUDWIG VAN BEETHOVEN 1770-1827	
13	Theme to Music for Pleasure – Rondo for Piano and Orchestra, Op. Posth. Ian Munro piano, Tasmanian Symphony Orchestra, David Porcelijn <i>conductor</i>	9'32
	Total Playing Time	76'06

A TRIBUTE TO JOHN CARGHER

'I have no academic knowledge of music, cannot read it and the only instrument I play is the gramophone. Nor am I a skilled, let alone trained, broadcaster. I am doing what comes naturally, sharing my enjoyment of the music with others.'

John Cargher AM

Pinchas 'John' Cargher was born in England in 1919. His mother died when he was a small child. Family circumstances saw him brought up first in a TB sanatorium, then a German boarding school, followed by a couple of years with relatives in Spain, before returning to Britain aged about 12. This international childhood is the source of the striking Cargher accent which caused so much curiosity in his radio listeners. 'Cargher', incidentally, is a Manx name.

After a year in a London state school, the 13-year-old Cargher began working in a furniture factory, but moved from job to job, following his interest in mechanics to become a skilled toolmaker – a trade which later saw him conscripted into the war effort in the 1940s. Like many others in working-class London during the Great Depression, as a teenager he took whatever work was available, being paid junior rates. For entertainment, cinema tickets were more expensive (at ninepence) than the gallery seats for opera or ballet at Sadler's Wells. This is how John Cargher began to acquire the first-hand knowledge of the performing arts which eventually led to his unusual, diverse career.

Ballet became more than an interest – it was an obsession, and the young and nearly penniless Cargher went to great lengths to attend every premiere. He even hitchhiked around Britain to follow a favourite company rather than go without his ballet 'fix'. (It is perhaps a shame that his idea for a radio program focussing on ballet music never became reality.) At six feet four inches tall and weighing less than ten stone for most of his life, John Cargher was never likely to be a performer. He decided to become an impresario instead, and launched his own ballet company, known as the Three Arts Ballet. This would later evolve into the core of the resident dance company for BBC Television in the 1950s.

During the war years he met and married Elizabeth Shutie, a nurse – their marriage would last until her death in 1991, just short of their 50th anniversary. Their courtship and early years together were marked by walks home through falling shrapnel, and during the Blitz they would take cover underneath



their second-hand baby grand piano. While the blackout was in place, and there was no opera or ballet, the young couple would listen to records, which Cargher had begun to deal in as a sideline. Shellac was in demand for war purposes, so even broken 78s had value.

After the war, John Cargher spent some time managing the upmarket Carlton Galleries, which dealt in old masters. Here he learned how to restore varnish on paintings (and due to this was later able to suggest to a major Australian gallery that their Rembrandt was less than genuine, which turned out to be true). During an exhibition tour of fine paintings across the US, there was a problem with the shipping and the Carghers were suddenly left without access to funds. Cargher found himself turning his record collecting experience to good use, stepping in as a manager for a music store in Los Angeles until the gallery tour could begin.

Once back in London, the Carlton Galleries were closed down, and he could return to his love of the performing arts, becoming a theatrical agent specialising in singers and dancers. His entrepreneurial leanings led him to produce late-night revues in London's Watergate theatre club, where, unlike in the major theatres, performances were not subject to the Lord Chancellor's approval and so could indulge more freely in satire. The intimate revues, known as *After the Show*, were a great success, and were one of several Cargher activities during the 1951 Festival of Britain.

The theatrical agency closed shortly afterwards. Post-war London seemed to hold few opportunities, and so at the encouragement of several performers, John and Elizabeth and their infant daughter Penelope set sail for Australia on the *Orion*, intending to be away for a year at most. John won the on-board bridge championship; his happy partner was Mr G.J. Coles, of Australian retail fame, and the Coles family were amongst those who welcomed the Carghers to Melbourne.

Unfortunately J.C. Williamson's Ltd was not so forthcoming, and when it became clear there was no prospect of work from that monolith of the Australian performing arts world, an early return to England seemed likely. At that time the Victor Scott white goods shop on Swanston St was setting up a record bar as an enticement to get customers inside. John Cargher offered to run it on a profit-share basis, provided he could stock it with his own choices. The EMI warehouse was just nearby in Flinders Lane, and thanks to his earlier collecting experiences, Cargher walked in and bought a number of dusty boxes only identified by catalogue number, for which he had a phenomenal memory. These previously unregarded recordings of famous singers were then snapped up by Melbourne music lovers. Cargher,

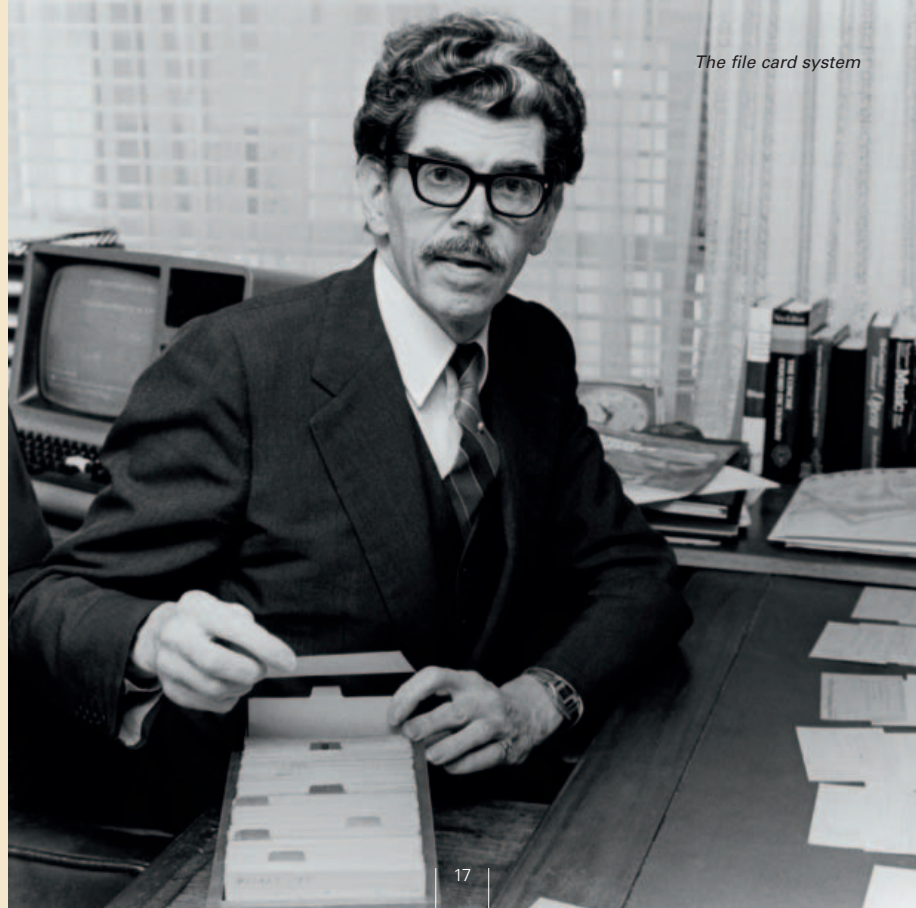
his business instincts honed by years of living on the breadline in Britain, would begin his day by taking doughnuts to the EMI staff (who included a young Barry Humphries) and casually buying up most of the stock that had arrived overnight. His competitors then found it hard to get their own orders filled. Within six months Victor Scott's was the biggest-selling music store in Melbourne.

Cargher was soon approached to create a new record store known as Rowco's Music Lounge, which he did, very successfully, and then subsequently moved to Thomas' Record Shop as Rowco's closed. As he had done at Victor Scott's, while managing Thomas' he wrote catalogues and record reviews (really, advertising) for radio press such as *The Listener-In* magazine. He then branched into buying airtime on the commercial station 3KZ in order to play the latest classical recordings and talk about them.

As a sideline at about this time (1960), John Cargher wrote and produced a late-night revue called *Nothing Sacred*, after the style of the successful London revues. Unfortunately one of the sketches poked fun at a trade union and so the printers at the Melbourne Herald refused to publicise it. That was the last time Cargher personally backed a theatrical production. He had earlier written material for a Melbourne Theatre Company revue starring Noel Ferrier and the then-unknown Barry Humphries, who later used many Cargher lines for the first appearance of Mrs Everage. (They remained good friends.)

Cargher's commercial radio broadcasts were attracting attention from the ABC. Dr A.E. Floyd was then presenting *Music Lover's Hour*, but at age 80 was expected to retire soon. With an eye to his imminent replacement, Darrell Miley of the ABC offered Cargher an initial 13-week contract to present *For the Music Lover*; and then other short-term projects, often during the summer season. (Dr Floyd eventually did retire, aged 92.)

On 31 December 1965, John Cargher presented a program called *Great Voices of the Century*. There was an immediate deluge of mail from listeners asking for more of the same. This prompted another 13-week contract for a new program called *Singers of Renown*, a title he never actually liked, which began on 17 April 1966 and soon went national. It continued until 2008, making it the longest continuous program with one presenter on Australian radio. (By comparison, *Blue Hills* ran for only 27 years.) It appeared every week – if there were holidays or travel or some other interruption, the broadcasts were prepared in advance. At least one was recorded in hospital while recovering from a broken hip. Cargher's meticulous organisational skills made it possible. Each show was constructed from his extensive personal record collection using a system of file cards: white for tenors, blue for sopranos,



The file card system



Part of the record collection

green for duets and other ensembles, and so on. This made it easy to see at a glance whether the program contained a good balance of material. As a general rule, the same combination of artist and aria was never played more often than once every two years. In its final years the program acquired enthusiastic international listeners via the internet.

In July 1967, John Cargher undertook another regular radio program, for two hours each Sunday morning, called *Music for Pleasure*. This also had a spectacularly long run, finishing just short of its 30th anniversary. A similar card system was established and maintained, even after the advent of computers.

It should be understood that creating and presenting several hours of radio each week is generally considered a full-time job, as there may be 30 hours of listening, researching and choosing in order to put together each program. However, from 1969 to 1989 John Cargher was also the Managing Director of the Australian National Memorial Theatre in St Kilda. In this demanding job he steered the organisation to a position where its ballet and drama schools were regarded as being amongst the leading institutions in the country – appointing faculty such as Marilyn Jones OBE. The ‘National’ had been founded by Gertrude Johnson in the 1930s, and can be credited with nurturing much of the talent that went on to found some of Australia’s major performing arts institutions, including The Australian Ballet and The Elizabethan Theatre Trust. Amongst all of Cargher’s achievements here, he was heavily involved in a literally hands-on way with redesigning the very building it is housed in, to create a modern teaching facility and auditorium – enough to be credited as the architect or designer in international media. His plans were described in Europe as an ‘ingenious’ solution to remodelling outmoded period cinemas. He formally retired from the National aged 70.

As if this wasn’t enough, from 1965 Cargher also undertook what he considered to be some of his most important work: beginning with *The Bulletin*, his critiques of opera, ballet and musical theatre appeared not only in Australia but also in the prestigious New York *Opera News* and *Ballet News*. These last two were a way for him to draw attention to young Australian talent in a forum which would be read by decision-makers in the major international houses. He took special pleasure in talent-spotting and in encouraging young performing artists.

It’s an astounding workload. As he says in his autobiography, ‘For well over 20 years I wrote and broadcast two radio programs, totalling three hours, for 52 weeks in each year, compered a large

number of telecasts of operas and ballets, wrote books, made records, gave lectures, led lengthy overseas opera tours around the world, attended opera and ballet performances in all the state capitals as a critic, spent literally weeks poring over Churchill Fellowship applications and much more, yet still put in a full day's work Mondays to Fridays, but often also at night and weekends.'

He gives Elizabeth Cargher full credit for bearing with this 'workaholic' lifestyle – he was devastated by her death in 1991. However, in the late 1990s the ABC asked him to attend a computer training course. There he met Robyn Walton, an academic; they married in 2001.

Age hardly slowed him down at all. He continued to respond personally to all his fan mail. Formal recognition of Cargher's contribution to Australian cultural life came in 1987, when he was created a Member of the Order of Australia (AM). He was proud of this acknowledgement from his adopted country but pretended to be puzzled at the term 'services to music' being applied to someone who was notorious for encouraging 'bums on seats' and saying 'to hell with art'.

John Cargher continued his involvement with *Singers of Renown* until his death from cancer on 30 April 2008. His retirement had been announced only two weeks before, coinciding with the program's 42nd anniversary. In tribute, Radio National broadcast an 'encore' series of *Singers of Renown* throughout May and June. After the sad news reached the public, the ABC was overwhelmed by the number of phone calls, emails and website messages from people across Australia and as far away as Singapore, North America and Britain who wanted to share their memories of his programs. Some had literally grown up with Cargher's voice on the radio as the regular background to their weekends. The response from listeners has prompted the creation of this tribute.

Compiled by KP Kemp

BOOKS

Opera and Ballet in Australia (Cassell, 1977)

Melodies and Memories by Nellie Melba (with introduction and notes by John Cargher. Nelson, 1980)

There's Music in my Madness, and opera as well (Nelson, 1984)

How to Enjoy Opera without Really Trying (Hill of Content/ABC, 1986)

How to Enjoy Ballet without Really Trying (with P. Miller-Ashmole. Hill of Content/ABC, 1987)

How to Enjoy Music without Really Trying (Hill of Content/ABC, 1987)

Bravo! 200 Years of Opera in Australia (Macmillan/ABC, 1988)

The Good Classical CD Guide (Anne O'Donovan, 1994)

The Good Opera CD Guide (Anne O'Donovan, 1995)

Luck was my Lady – Memoirs of a Workaholic (Brolga, 1996)

RECORDINGS

John Cargher's Ballet Music for Pleasure (ABC Classics 426 482-2)

John Cargher – For Your Pleasure (ABC Classics 442 377-2)

Thirty Years of Singers of Renown (ABC Classics 454 508-2)

John Cargher's A Century of Singers (ABC Classics 461 608-2)

John Cargher Presents Music for Pleasure (ABC Classics 836 035-2)

Historic Singers of Renown (ABC Classics 836 642-2)

John Cargher's Themes and Favourites (Decca 436 906-2)

Australian Singers of Renown in Opera, Operetta and Song (EMI 1662982)

Italian Singers of Renown (EMI 1662972)

Executive Producers Martin Buzacott,

Robert Patterson

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Lerner and Loewe's *Paint Your Wagon* is published by Hal Leonard.

Leonard Bernstein's *Candide* and Aram Khachaturian's *Masquerade* are published by Boosey & Hawkes.

Yesterday's Concerto is published by Leeds.

Ralph Vaughan Williams' *The Wasps* is published by Curwen.

Alfred Hill's Symphony No. 2 'Joy of Life' is published by Schott.

CD3 was previously released as John Cargher – For Your Pleasure (ABC Classics 442 3772).

Due to the age of the original recordings, some tracks may contain audible imperfections.

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